

HATS OF SUMMERTIME

Indications That High Crowns Will Soon Be in Style.

WATTEAU SHEPHERDESS NOTIONS

Bird of Paradise Plumes Being Worn by Fashionable Women in Paris.

Modes Not Yet in Favor With New York Women Which Are Nevertheless Likely to Prevail in the Fall—Huge Loose Petalled Roses on Dainty Pink and White Straw the Present Fad—Rosettes in Shaded Tulle—Orange Shades a Variation for Pink—Summer Fashions Are Also Bringing in Expensive Straws—Foretastes of the Fall Styles.

Midsummer modes in Paris are always full of prophecy, and furnish more interesting study than midsummer fashions upon this side of the water. American women follow French example in matters of fashion, but they follow at a distance; and, though our importers bring over attractive models, furnished by the greatest French dressmakers and milliners, and many fashionable women make spring and fall pilgrimages to Paris, in the interests of their wardrobe, it is an accepted fact in that same Paris that the French ideas must be modified to suit the Americans. Extreme novelties in dress do not appeal



to a majority of our women. They are willing to wear costumes conspicuous for elegance, but from a radical innovation in line they shrink. Not until Parisians have exploited some such radical change for months, or perhaps for an entire season, do American women accept it enthusiastically. It was so with the straight front. It was so with the loose bolero. It was so with the full skirt, and undoubtedly it is to be so with the high crowned hat. A few high crowned hats were shown by New York importers, but they were in no way extreme, and even in their modified form they failed to please. The fat capeline did to a great extent give way to a crowned hat; but the crown was a comparatively modest and unobtrusive thing, and did not insist upon its individuality.

In Paris, however, the high crowned hat is the great feature of midsummer millinery, and the summer fad is undoubtedly, but a forecast of winter fashion.

For several seasons French milliners have been striving to introduce the high crown, experimenting with it, trying variations upon it in the hope of catching feminine fancy. The high crown is the natural



accompaniment of the Louis XVI. and Directoire touches which have been creeping into modish frocks; but while accepting the latter, women appeared stubbornly averse to the new hat.

Now, at last, the high crowned hat has arrived, and Parisiennes, having once adopted it, are promptly going to extremes in their enthusiasm over it. The pictures of hats shown in the most authoritative Parisian fashion journals are startling to a conservative, and the black and white pictures are subdued, compared with the reality, for the combining of odd shades and colors is a feature of the summer modes, and the milliners add oddity of color to oddity of shape.

Worn by the right woman and with the



right toilet, even the most extreme of the new hats has a certain chic. There is, for example the high crowned hat whose wide brim is turned up so sharply at the left side that it leaves that side of the hair entirely uncovered, but droops on the right side to shade the face. It is worn tipped forward and to the right in exactly the fashion to be seen in certain Watteau pictures and associated in our memories with shepherdess crooks, fluttering blue ribbons and rose garlands. These same memories assure us that there may be bewitching coquetry in the tilt of such a hat and that a woman may look piquant in it; but when one translates the mode and mentally applies it to the average woman in this year of grace, the image is

a trifle appalling. Picturesque modes are delightful for the few—but a season of picturesque means a season of caricatures in this day and generation.

The high crowned hat is not always in the Watteau style. It may be Directoire or 1830. It may sport flowers or plumes or ribbons or birds of paradise. It may be tipped over the face or flare back boldly. It may be turned up at one side or both, may droop all around, may take on the most eccentric curves. In many cases it is really beautiful, and save that the crown seems unusual to us is lacking in the bizarre.

The rose trimmed chip hat among our

sketches is an instance in point. The

straw is of palest creamy yellow and the

high tapering crown is draped for its entire

depth with tulle slightly deeper in shade

than the straw. The brim, comparatively

narrow at the back and sides, but wide in

front, droops gracefully close to the hair

at the back and droops, too, at the right

side, while, though lifted sharply on the

left side, there is nothing extreme or

frankish in its lines.

In front, posed high upon the crown but

extending out upon the brim and softening

the angle of crown and brim, is a

cluster of the huge loose petalled roses

to which milliners have swung from the

one ubiquitous button rose. These roses

are in tea rose shades of creamy pink and

yellow, toning perfectly with the straw

and tulle, and the whole model is a triumph

of simplicity and chic.

Quite as charming in its way is another

model in practically the same shape, but

trimmed in shaded plumes that droop

over the upturned brim on the left side

and fall low upon the hair; and another

attractive variation upon the theme is a

shape whose broad brim droops front and

back and is only slightly raised from the

head at the left side, where a large rose is

tucked under the brim, against the hair.

The crown, higher and more tapering than

the two just described, is quite hidden,

save on top, by folds of soft silk, and a

little to the left of the front this same silk

is gathered into a huge loose rosette. The

shaded silks are especially good for such a

purpose, being folded so that they will

shade from dark next the brim to light at

the crown top, while the deep tones are in

the heart of the rosette and the light

shades at the outer edge.

These three hats are excellent illustra-

tions of the height of the new mode, com-

bined with a certain simple elegance; but

it will be readily seen that even these hats

must be knowingly worn, and would not be

becoming to every woman, nor harmonize

with every sort of attire. The Parisienne

does not hesitate to wear such a hat as

either of the flower trimmed ones with

her simple morning frock, but the simple

morning frock of the Parisienne is a

coquettish thing, and heaven forbid that

we should see such hats worn with our

beloved shirt-waist suits.

It is when adorned by the bird of paradise

that the new hat is most imposing; and a

large percentage of the fashionable French

White or black hats with rainbow shad-

ings in plumes and other trimming have

been numerous at the famous French race

courses, where one sees the best of the

modes, but all of the pale tints are fashion-

able in straw and the burnt straws are ex-

ceedingly popular. Brown hats, while a

trifle sombre for warm days, are consid-

ered eminently stylish, and a brown hat

and veil or a burnt straw hat with brown

veil is thought correct for street wear with

almost any costume.

A host of new shades with such fantastic

names as "lion's mane," "cockchafer," &c.,

have been added to the gamut of browns.

turned brims, nestling under drooping

brims against the hair—and they are of all

sizes, though, as we have told before, the

huge, loose petalled rose is having its day.

Numbers of the flower trimmed hats

are not of the high crown order, for though

the high crown is the latest craze, it is by

no means the only one, and the most charm-

ing of capelines are low crowned hats are

fashioned of fine Leghorn, Tuscan chip,

horse hair and other light pliable straws

and braids. Leghorn is having a well de-

served revival, quite natural in connection

with the rise of the Louis XVI. modes, for

it was in Trianon days that Leghorn straw

wore its fame and was at its best, some of

the hats made from it costing many hun-

dreds of francs and being fine and supple

beyond description. The straw has never

alighted so low, though it has had its ups

and downs, and it is preeminently

suitable for the summer hat intended for

wear with airy muslins.

One charming Leghorn model is shown

among our sketches—a flat wide plateau

much used and tips of vivid green are

popular.

Upon some of the Louis XVI. hats feathers

and flowers are both used; and most attrac-

tive and picturesque hats of this type, for

wear with gowns that suggest the Trianon,

are trimmed in masses of pink roses and

white tips.

Probably it is due to this Louis XVI. re-

vival that pink and white and pink and

straw color have such tremendous vogue

this year, too, in the dressier hats, but for wear with the sprigged muslins and Alsatian percales, the lawns and laces and other summery stuffs, the pink rose trimmed hat is easily first favorite.

They are used in innumerable ways, these roses—bunched against high crowns, wreathing lower crowns, lining hopping brims, banded against the sharply up-

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this season. Of the flower trimmed hats

fully three out of five sport pink roses; though upon the severe models intended

for wear with tailored rather than frivolous

costumes orange tones are the favorite

relieving notes. The orange shades ap-

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